material of which the whole structure is composed, the decorative portions are most effectively sculptured. The last-mentioned example of a tower is by no means the ordinary one; Probus and St. Austle are both more highly ornamented with carving, and assume a different design, though of the same general outline, which for the most part reigns in the towers throughout the county. That of Probus reminds one of Magdalen College, Oxford, for harmony of proportions.

A spire is an uncommon feature in Cornish churches; indeed, from one end of the county to the other, the writer has not seen more than four, namely, at Sheviock, Menheniott, Lostwithiel, and Truro, but none of these are of any account except Lostwithiel, which is built of granite, and possesses much claim to attention for its design, a specimen of the Decorated period. This church is altogether worthy of remark as being one, amongst a few, earlier in date than the generality, which, as was before stated, is of the Perpendicular style.

One of the most remarkable objects, perhaps, in architectural construction, is a *granite church*—granite from the foundation up to the topmost pinnacle of the tower, including, in many cases, even the mullions and tracery of the windows. Is it possible" has often been asked, with something akin to incredulity, by those who never saw them; and it is indeed surprising to see such a material, coarse in texture, as it generally is in those parts, and of almost impracticable hardness, employed upon large structures, and in many instances with even delicacy of workmanship in the details. The country people call it "moor-stone." It commonly presents itself above ground on the sides and summits of hills, or upon the open moors so frequent in Cornwall; there is one valley, near Luxulyon, which abounds with it, exposed to view, and piled in mighty cubes one upon the other in succession, from which locality much has been taken of late years for works in the vicinity,—the grandest being a viaduct and aqueduct united, crossing the valley, and constructed by an enterprising gentleman connected with the mines in the neighbourhood: it is a monument of his skill and perseverance, and might stand beside those somewhat similar structures of ancient Rome without losing by the comparison.

The mode of procuring the moor-stone for building purposes is to blast these enormous blocks, and to square it upon the spot. The quality of the material varies with the locality: the coarsest specimens may most often be observed in the walling of churches; where moulded work occurs, a less rough-textured kind has been employed, though not always. The best sort is found in the neighbourhood of Penryn, of which many public edifices in Cornwall have recently been erected. At Place House, near Fowey, the seat of Mr. Treffry, that gentleman has for several years past been engaged upon additions to the ancient mansion, a work of the time of Henry VIII., and upon which he has lavished time and expense in working and polishing various specimens of the natural production of the soil, and moulding it into forms suitable to the style of the building: and there may be seen granite and porphyry of every variety, the latter being used in the interior: it is of a yellowish tone, mottled with red, and has an exceedingly rich effect when polished—a process requiring much labour. It must not, however, be imagined that the ancient church-builders employed materials of such a nature; they appear to have been content with granite as they found it near the spot, and the general run of churches are constructed with that of the coarsest texture, such as may be seen, indeed, in London, on the roadway of Waterloo-bridge, forming the top coping of the balustrades and the pedestals for the lamps, and which it is believed is a production of the far west.

It is difficult to conceive how the ancient workmen contrived to shape this crystalline texture of rock into mullions and tracery; the modern masons, with all their improved system, say that great care is required to work with exactness any form requiring a sharp arris. Quartz, one of the components of granite, called by the stonecutter "horse-tooth," if touched too heavily with the tool flies off, and carries with it other portions sufficient to mar the labour of hours.

It is not very generally found, in examining a Cornish church narrowly, that tracery is formed of moor-stone; in some churches, near the centre of the county and towards the west, a stone found near St. Anstle, and known as Pentuan stone, has been employed. This is of a finer texture, though it is said to be a granitic formation, and very hard: many of the fonts, of which there are many of a curious and grotesque character about Cornwall, are got out of Pentuan stone: it is less grey than granite, and inclines to the tone of the oolite formation.

The tools made use of by Cornish masons of the present day for granite-work consist of chisels, from ½ an inch to 1½ inch in width; double-pointed picks, weighing from 6 lbs. to 18 lbs.; hammers, from 4 lbs. to 7 lbs.; and axes: the most modern and best axe is denominated the "tooth axe;" and by the aid of these various tools the work may be brought to an excellent finish, and the sharpest arrises produced, provided always that the quality of the material is of an even and comparatively smooth texture; but yet, with all this, granite requires three times as much labour as any freestone.

As an example of ancient workmanship, the tower of Probus Church is very remarkable. It was built, says Carew, who wrote in 1602, "within compasse of our remembrance," probably in the reign of Queen Elizabeth. It is 108 feet high, divided into stages, each stage being ornamented with a string course of quatrefoils; the faces of the tower are niched with great taste and delicacy, and the pinnacles crocketted with much excellence. There is a singular tradition connected with this tower, which holds much among the lower classes of the neighbourhood, to the effect that their beautiful tower was transplanted by the "old gentleman" from the parish church of Truro, (to which they say it originally belonged,) in a fit of spleen with the people of that town! It may be noticed, that the body of Truro church is much enriched with carving of a somewhat similar character to that of Probus tower, whilst the tower of the former church is very bald and inappropriate, and the body of Probus Church is very unworthy of its tower. Truro Church, however, is built of a stone called "Elvin," which has decomposed greatly, and Probus tower of granite, as fresh in outline as on the day of its erection. There is no doubt that this tower was rebuilt about the period before mentioned, whilst the body of the church remained in its pristine state.

Other examples are to be found of equally elaborate workmanship: one such is the church at Launceston, rudely and profusely sculptured, it is true, but serving to testify the perseverance of the early builders. For the most part, however, ornamental work partakes of the simplest forms, such as mere plain chamfers in the mullions, and little approach to what is termed undercutting in the mouldings of string courses and capitals.

On approaching the south-western portion of the county, namely, that in the immediate neighbourhood of the Lizard, a still more remarkable appearance is presented by the churches which are built of the serpentine rock abounding there, and if the edifices of the eastern part wear a dull grey aspect, how strange is the sight of a totally *black* church. The predominant colour of serpentine is dark green, bottle-green: but it is interspersed with small red and white veins, and the exteriors of churches being always moist from the mists, so prevalent in Cornwall, assume a coal-black tone, except, of course, in the jointings of the masonry, where the mortar being very wide and white, contrasts with the stone, and these churches, on a close inspection, have a striped zebra-looking effect. Serpentine is very brittle, and difficult to work without fracturing, and has hitherto been deemed almost useless for any important purpose; ornamental trifles as curiosities are turned and polished by rude lapidaries, established in the vicinity, and sold to visitors. On account of its unmanageableness under the tool, the pinnacles, or any portions of the churches which required ornament or moulded forms, are extremely rude and shapeless, degenerating into mere knobs.

Lostwithiel Church (already mentioned as one of the few possessing a spire) has little granite in its construction except the spire, the quoins, and the moulded parts. The rest is built as the people now build fences, with a clayey slate, which is easily split, and is dug out of the hill sides in many parts. This material is used in random sizes, and much mortar is needed; but it presents a substantial face, and seems indestructible, if one may judge by this church and the ancient castle of Restormel, close at hand, which latter had the honour of an inspection by her Majesty and her court on the occasion of her recent visit to Cornwall. The spire of this church being singular, a description may not be out of place. From the termination of the tower rises an octagonal lantern, each side of which is carried up into a gable, and has a pointed opening divided by a centre mullion, which is crossed by transoms forming two squares, filled in with quatrefoil and circular tracery; and above the pointed openings the plain faces of the gables have trefoil perforations; from the bases of the gables springs the spire, also octangular, having small gabled spire lights on four of its faces, and the whole is terminated with a ball and cross of granite, like the rest of the structure. It is also worthy of remark, that the planes of the spire swell from its springing upwards, to a very visible extent; and the result of this peculiarity is by no means unfavourable. There seems to be no reason why spires, particularly plain broaches, should not follow this rule. They often appear too sharp and weak: in the more decorated examples this is not so apparent, especially where tiers of spire-lights are employed, or where the angles are merely crocketted, as these features destroy the straight lines. In every other structure partaking of aspiring lines, such as columns, &c., the entasis has been adopted with a view of rendering them less obnoxious to the feeling of want of strength and substance which would otherwise ensue.

The spire where it leaves the lantern is enormously substantial, of granite at least 18 inches thick, and apparently so continuing; and in addition there is a pointed arch of rough masonry springing from two of its interior sides, meeting a similar arch, and forming, as it were, ribs for groining, but the spaces are not filled in, so that the interior of the spire can be seen beyond them. These arches occur at a height corresponding with the top of the lantern, but what their utility is in such otherwise massive construction is difficult to say. There can be no tie produced even had any been required.

Slate, of which there are many quarries, the most celebrated being the Delabole quarry, situated in the northern part of the county, is the universal covering of church roofs. In colour it is a dull blue, which, united with the grey hue of the granite, produces an *ensemble* anything but picturesque. When the roofs require pointing, it is generally done with white mortar, and that not in the neatest manner,—thus adding to the unsightliness.

Some of the most spacious churches are those of Liskeard, St. Neot's, Bodmin, St. Mabyn, Lostwithiel, Lanlivery, Fowey, St. Austle, Probus, Truro, and Helstone. The common interior arrangement consists of a nave, aisles, south porch, and tower. The chancels are not generally indicated by a chancel arch, or any boundary dividing them from the nave, but rood-screens of carved wood were universal in early times, as may be proved by the remains existing in almost every church, hidden under the modern seats, or cased over to form pews. They were in every case richly painted and gilt, but few perfect examples remain; there are good specimens still to be seen at St. Winnow, on the Fowey river, and at Talland. The ceilings of porches are sometimes formed by flat groined arches of granite, and at others are mere timber work open to the rafters. The aisles are divided from the nave by clustered columns of granite, with caps and bases rudely sculptured, without mouldings to the caps, but usually of the simplest fashion, spreading from a neck moulding to catch the springing of the low four-centered arch with plain splays; and a few feet above the crown thereof, the ceiling commences, which is very often of the kind known as a cradle roof springing from a wooden cornice, upon which is carved in repetition some invocation to the patron saint, or the name of the artist, together with the date of the goodly work; the carvings on the bosses at the intersections of the longi-

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